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The Musical Institutions of Berlin.

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(Continued from page 194.)

The Berlin Opera is now unquestionably one of the best in Europe.

The most notable among the female singers are Frau Lucca and Frau Harriers-Wipperfurth, who have already won a world-wide reputation; the former particularly by the glowing passion with which she gives single parts like Selika or Valentine; the latter by the consummate mastery with which she represents the greatest roles of the classic repertoire,—a Donna Anna, or Zerlina, a Leonora in *Fidelio*, a Euryanthe, &c. Besides these we may name Fräulein von Edelsberg, Fräulein Grün, Frau Blume-Santer as clever and pains-taking artists. Among the male singers the most prominent are the two tenors Niemann and Wachtel; the excellent baritone Betz may be counted as good as a foster child of the Berlin Opera; only lately has his splendid organ and his artistic use of it begun to win enthusiastic recognition outside of Berlin.

A veteran pillar of the classical repertoire, too, hard to replace, is the royal opera singer Krause, also distinguished in Oratorio. Of the rest there are Woworsky, Salomon and Fricke, who deserve most honorable mention as industrious artists. Very recently, too, Frau Jachmann-Wagner has appeared again in Opera, after successfully devoting herself for several years to the spoken drama.

The Italian Opera also received a temporary support in the so-called *Königstädtisches Theater*, which was built in 1823-4 on the Alexanderplatz near the Königsbrücke. The rentier Cerf obtained a grant to erect a theatre, where comic operas, vaudevilles, farces might be given, as well as such plays as had not been given on the royal stage for two years, or were wholly new. For a long time it had a good comic opera, and names of European reputation, like Henrietta Sontag, Spitzeder, Jäger, Bader, &c., figure in its history. Yet it was closed in 1845, and from that time there have only been occasional performances of travelling Italian opera troupes upon this stage; the comic opera too is little cultivated by the smaller theatres. There is only Kroll's Theatre which maintains for the most part a good opera company during the summer vacation of the Royal Opera.

As highly important factors in the excellence of the Royal Opera we must make special mention of the theatre chorus and the royal orchestra (*Kapelle*). The former is under the immediate direction of chorus-master Ellsler, and now numbers 33 male and 28 female voices. A great improvement in the chorus performances has been observable since the pecuniary condition of the singers has been bettered, if only moderately, through the care of the general Intendant, Herr von Hülsen. Certain male choruses, like those in *Fidelio* or *Euryanthe*, could hardly be better rendered as a general thing.

The Royal Orchestra, since the beginning of this century, when it consisted of about 60 members, has continually grown. It had been already much increased by being united with the orchestra of the so-called National Theatre, when the operas of Spontini and of Meyerbeer made new enlargements necessary, so that the Royal Orchestra may now be called one of the first in Germany. It consists at present of about 95 chamber musicians holding fixed appointments; in grand operas it is strengthened by *accessists*, mostly drawn from the Theatre-Orchestra Class, connected with the Royal Opera, which is under the direction of Concertmeister Ries. Besides Ries, Leopold and Moritz Ganz, Zimmermann and Stahlknecht are to be mentioned as Concertmeisters. The music on the stage is led by Wiprecht, the director of all the military bands of Prussia.

To the Royal Orchestra belongs the especial merit of establishing the

2. SYMPHONY SOIRÉES IN AID OF THE PENSION FUND.

This fund dates from Sept. 1, 1800. Until the year 1842 the Orchestra only arranged occasional concerts for the fund—28 in all—of which the total receipts were 20,873 thalers; 45,591 1-3 thalers accrued to the treasury as share of the profits from 391 concerts in which the Orchestra took part; and some donations further increased the sum. But only when the regular soirées were instituted in 1842 did the fund begin to grow rapidly, so that at the close of the year 1866 the treasury contained 136,156 thalers. The first soirée took place on the 14th Nov. 1842 in Jagor's hall, which soon proved too small for the crowd, so that they had to remove to the hall of the Singacademie. Afterwards the soirées were held in the concert hall of the Schauspielhaus. In 1858 it became necessary to transfer them to the concert hall of the Opera house. The number of soirées is now fixed at 9 for each season, and they are devoted exclusively to instrumental music. When Mendelssohn, who had assumed their direction in 1843-4, attempted to arrange them after the manner of the Leipzig Gewandhaus Concerts, he met with such an energetic opposition that he gave up not only this plan, but also in a short time the direction of the concerts. He conducted in all, 9 concerts; Kapellmeister Henning, also 9; Kapellmeister Dorn 1; all the rest, 209, have been conducted by Kapellmeister Taubert. * * *

In conclusion it may be mentioned that the smaller theatres, devoted to comic opera and farce, also maintain permanent orchestras, as well as a chorus. The chorus of the Friedrich-Wilhelmstadt Theatre consists of 8 men and 10 women; that of the Wallner Theatre of 8 men and 12 women; the orchestra counts 22 members. The Opera at Kroll's theatre has at its disposal more than 12 in part clever solo artists; the chorus numbers 9 male and 10 female voices; the orchestra consists of 36 permanently engaged musicians.

3. THE SING-ACADEMIE.

The Sing-Academie was founded by Carl Friedrich Christian Fasch. In the house of one of his lady pupils, from the year 1789, a number of ladies and gentlemen, fond of singing and of music, used to meet to perform vocal works under Fasch's direction. The growing participation in these exercises made a larger place of meeting necessary; and so in 1791 the society continued its practice in the more spacious saloon of the Frau Generalchirurgus Voitus; until near the end of 1792 a hall was vacated for its use in the Academy building. Fasch now devoted the last years of his life exclusively to the artistic conduct of the firmly established institution. The chief end and aim was and still remains the revival and culture of the older church music. Not only Durante, Leo, Jomelli, Benevoli, Allegro, Marcello and Palestrina, whose works best met the artistic views of Fasch, but also John Sebastian Bach, Handel, Graun and Hasse, and even Mozart, with some contemporaries, were earnestly studied and cherished in the Sing-Academie. At the time of its founder's death, Aug. 3, 1800, it numbered 148 members. Carl Friedrich Zelter (Goethe's friend and correspondent), devotedly attached to Fasch, whose pupil he was, had often taken his place in conducting the Sing-Academie, and now succeeded him and carried the institution up to a more flourishing condition than it had ever before dreamed of. He also in 1807 established the "*Ripieno School*" for the better production of works with instrumental accompaniment.

The founding of the *Liedertafel* (male part-song singers) in 1808 had a good influence on the Sing-Academie. But what was of the most fruitful consequence to the institution was at last the acquisition of a building of its own, which was chiefly brought about through Zelter.

The ground was given by king Frederick William III., on an open place near the University, and the building was erected in 1825-6 at the expense of the members, and dedicated on the 8th April, 1827. It is 140 feet long by 60 feet wide. The front is adorned with Corinthian pilasters, which support a flat pediment; an outer staircase leads to the three entrances. On the ground floor is the dwelling of the Director of the Academy for the time being and of the castellan; in the upper story is the great singing hall, used not only for the weekly rehearsals and the concerts of the society, but also by other concert-givers who may hire it. Since 1842 the Society for Scientific Lectures have also given every winter here a course of 12 lectures on the most different branches of science.

The weekly meetings of the Sing-Academie for the practice of singing occur on Mondays and Tuesdays from 5 to 7 P.M.; on Wednesday a smaller circle meet for more preparatory exercises.

Later the institution has given three public subscription concerts annually. In these Handel's oratorios receive the chief share of attention.

But the works of later masters are not excluded. Mendelssohn's "St. Paul" and "Elijah" have several times been publicly given by the Sing-Academie, and in March, 1847 Schumann's "Paradise and the Peri" was performed. We may also mention Reinthaler's "Jephtha," the "Abraham" of Blumner (sub-Director of the Sing-Academie), Hiller's "Destruction of Jerusalem," Grell's "Sixteen-part Mass," &c., &c. Besides these subscription concerts, the Sing-Academie also arranges pretty regularly public performances for the solemnity in honor of the dead and in Passion Week of every year. For the former, besides the *Requiem* (of Mozart or of Cherubini), Bach's Cantata: "*Gottes Zeit ist die allerbeste Zeit*" has become a thing of regular recurrence. In Passion Week Bach's *Passion* (according to Matthew) and Graun's "*Tod Jesu*" are pretty regularly given.

Besides these, numerous performances not public take place in the society. Thus a memorial solemnity in honor of deceased members is held at stated times. In like manner days are observed in honor of members who have deserved particularly well of the institution.

It is known that Mendelssohn was a candidate for the directorship of the Sing-Academie after Zelter's death (in 1832), but it was given to Rungenhagen, who had been sub-Director from the year 1815. After Rungenhagen's death (1851), Grell, a member of the Sing-Akademie since 1817, and sub-Director since 1833, became Director, and he still holds the office. By his side stands M. Blumner as sub-Director (since 1853).

A Standing Committee of 5 gentlemen and 4 ladies manage the business affairs of the Society. The number of singing members amounts at present to about 800,—that of listening members to about 100.

4. STERN'S SINGING SOCIETY.

The "Sternsche Gesangverein," which has become so important a part of the musical life of Berlin, owes its origin almost to an accidental impulse. In October 1847 Julius Stern arranged a performance of Mendelssohn's *Elijah*, which was so successful as to excite the wish for regular performances of this sort. Accordingly in November 1847 a number of ladies met at the house of the Frau Präsidentin Jähnigen, to found a singing society, and issued invitations to others. The object designated was the practice and performance of choruses and solo pieces with piano-forte accompaniment. On the 3d of December the first meeting for practice was held at the residence of the Director, Julius Stern; 19 ladies took part. In January, 1848, there were 22 ladies, and 16 gentlemen joined them in a mixed choir. From this time the society grew so fast, that the director had to hire a hall containing about 80 persons (Spittelbrücke, No. 2), and on the 3d of February, 1848, they were able to give a public performance in honor of Mendelssohn's birthday. The new location being found too small again, the society had its practice in a hall proffered by the wife of Minister von Mühlner, on the Dönhofsplatz, and then received permission through the Cultus-Minister von Ladenberg to make use of the great hall of that department. There, in November, was held for the first time the Mendelssohn Commemoration, which has since been repeated every year.

Merely listening members now began to be admitted, before whom and invited guests the smaller performances took place. At the end of the season they came before the public with a concert in the Sing-Academie.

After the removal of the Ministry of Culture, Stern's Society practiced in the rooms of the Ministry of Agriculture, and afterwards in the fine hall of the Ministry of the Interior. From the year 1851 it held its meetings for a short time in the Hotel de Russie, and then until 1857 in the *Englischen Hause*; but now they practice in the great concert hall in Arnim's hotel (*unter den Linden*) and in the hall of the Conservatory of Music.

In the first years of its progress this society succeeded in exciting and keeping the attention of the friends of Art. Taubert brought out his "*Medea*" with the young society in the hall of the Opera-house. It was frequently employed also for charitable ends, as for the great Lortzing concert in the Opera-house. Inspired by its success, and striving to maintain the honorable artistic position it had won in Berlin, the society addressed itself to higher tasks than were originally contemplated; it began to bring Oratorio within the sphere of its activity. In November, 1852, at the Mendelssohn Commemoration, it performed the *Paulus* with the most brilliant success in the hall of the Sing-Academie. Handel's *Israel in Egypt* followed in 1854; then Beethoven's great *Missa Solemnis*, and Bach's *Minor Mass*, in 1861, whereby the society showed itself equal to the solution of the highest problems in a model manner. At the same time it has known how to preserve that many-sidedness, which alone leads to truly artistic results of lasting significance for the present and the future. Although it has made classical Oratorio its chief aim since 1852, it does not exclude other tendencies, and above all does justice to more recent times.

Mendelssohn's Oratorios, his Psalms, above all, his *Walpurgisnacht*, could hardly be more perfectly performed, than they have been by Stern's Society. The same is true of Haydn's "*Seasons*;" of Handel's "*Israel in Egypt*," "*Samson*," "*Judas Maccabeus*," all of which it has brought out of late years. Also Schumann's "*Paradise and the Peri*" first became appreciated in Berlin through Stern's Society. Nor does he neglect the newest artistic productions. Ehlert, Wuerst (his "*Water Sprite*"), Jensen ("*Jephtha's Daughter*"), but above all Fr. Kiel have found admission for their greater works in this Society. Especially has it been of extraordinary service to Fr. Kiel; his *Requiem* (1862), still more his *Mass* (1867) presented difficulties almost insurmountable, which this Society however did surmount with truly wonderful perseverance.

With all this, it finds time to cultivate the four-part song. For this the annual Singing Festival in the open air, since 1851, gives it a special opportunity.

At present the Society numbers 374 singing, and 395 listening members, besides 57 belonging to the preparatory class.

The regular exercises take place every Monday from 5 to 7 P.M.; the larger performances of course require special rehearsals for the separate parts.

In the business management the Director is supported by a committee of gentlemen and la-

dies. Besides the subscription concerts, there is one given annually for the benefit of the Gustavus Adolphus Society.

5. THE BACH SOCIETY.

The *Bach-Verein* was founded in the beginning of the year 1857 by Georg Vierling and had the exclusive study of the vocal works of John Sebastian Bach for its object. But in the first years of its existence it was forced to see that a society could not gain ground with so one-sided a pursuit. So it soon expanded its programme, directing its attention altogether to the study of older works but little known. When Vierling, on account of continued illness, gave up the conductorship of the society, the excellent writer upon music, Dr. Lindner, undertook it, but only for a short time. It is now held by Rust, the meritorious editor of Bach. Of the Society's performances, which now include also older instrumental works, of Bach, Scarlatti, &c., we may mention especially the repetition many times of Bach's "*Passion* according to St. John," and his "*Christmas Oratorio*."

(To be continued).

Extracts from "The Voice in Singing," by Mme. Emma Seiler.

Continued from page 197.

THE CORRECT DISPOSITION OF THE TONES OF THE VOICE (TONANSATZ).

Having stated the first condition of a good timbre of the tones, we come now to the second—the right direction of the vibrating columns of air. A correct disposition of the tones of the voice consists in causing the air brought into vibration by the vocal ligaments, to rebound from immediately above the upper front teeth, where it must be concentrated as much as possible, rebounding thence to form in the mouth continuous vibrations. If the air rebounds farther back in the mouth from any part of the roof of the mouth, then the high inharmonic over-tones are prominent, and there arise either one or the other of those hollow, disagreeable colorings of timbre which are known as throat and nasal tones.

That the voice must be brought forward in the mouth—that is, that the air expired in singing should have the above described direction—is now acknowledged as necessary and aimed at by the best teachers. But the reasons why the tones thus sound better are not known. The Germans and the English, in consequence of their accustomed modes of forming sounds in speaking, have, as we shall see hereafter, more rarely than the Italians a correct disposition of the tones in singing. It is extremely difficult for many persons to accustom themselves to such a direction of the vibrating air-columns. But with the proper means the skilful teacher always gains his end. These means are to let the pupil practice those syllables which he is accustomed, in his own language, to form wholly in front of the mouth.

FORMATION OF VOWELS AND CONSONANTS.

The sound of the vowels depends, as we have seen, upon whether one or another of the overtones takes precedence in sound. But the conditions by which the formation of the vowels is determined lie in the form of the cavity of the mouth, and of the contraction of the same in some one place or another during expiration. These places are different in different languages and dialects. They are among the English, Germans and French farthest back in sounding *a*, *father*; farther forward in *a*, as in *may*, *o*, *e*, in the order in which they are here placed; and farther front in the German *u* (*oo*).

The length of the cavity of the mouth is the greatest in sounding *oo*, the least in *e*, intermediate in *a*. In the pure, clear *a*, as in *may*, or *e* of the Germans, the cavity is the narrowest. Hence, to form a tone on this vowel is very difficult. Good tones can be formed on this vowel when in both series of the chest register there is mingled with it the sound of the German *ö*, pronounced in English nearly like the vowel in *bird*, and in the higher registers the sound of the *e*. The cavity of the mouth is thus somewhat broadened, and the tone gains more room for its development.

The Swiss form the *o* and *u*, like the *a* in *father*, broadest at the back of the mouth, and the *e* broadest towards the front. But the Italians form no vowel

as far front as their clear sounding beautiful *a* as in *father*; and probably because the *a* in the Italian language sounds broadest and most distinctly, Italian wagoners drive their beasts with the shout of *a! a!* while the Germans use for the same purpose, *hü! huo!* and the Swiss, *hipp!* One can only approximate an imitation of the Italian *a* by uttering it in connection with consonants coming rapidly, as in *pfä, bra*.

The old Italian masters naturally found their beautiful *a* most favorable to the formation of a good tone in singing; but here is the very reason why a tone free from badly sounding colorings is so rarely heard. We have blindly imitated the Italians, without considering the different modes of forming the vowels in different languages and nations.

As the vowels are differently formed in different languages, so is it also with the consonants. The North Germans form the *r* with the soft palate (*Ganmen*), which is made to vibrate by the exhalation of the breath. The South Germans, Russians, Italians and English form the *r* by the vibration of the tip of the tongue. It is only this mode of forming the *r* which is to be used in singing, and must be learned by those who do not usually form it thus. This is sometimes rather difficult, but it can be done by repeating frequently and rapidly, one after the other, the syllables *hede, hede, or ede ede*. In this way the tongue gets accustomed to the right position and motion, which it by-and-by learns rapidly enough for the formation of the rolling *r*.

The Italians, likewise, form the *l* with the tip of the tongue, the Germans and English mostly with the side edges of the tongue. With some attention one can, by feeling, find out in his own organ the place for the formation of the different vowels and consonants, and an ear accustomed to delicate differences of tone will perceive the right place in others.

But in teaching, the example of the wagoners must be followed, and as these people have found out the most appropriate vowels and syllables whereby to make themselves understood by their animals, we must choose what is best fitting to the formation of tone in singing. Long before I found the scientific justification of such a mode of proceeding, my attention was called by Frederic Wiek, in Dresden, to the fact that a fine tone can be most quickly attained by practising in the beginning upon the syllables *sü, soo, or dü, doo*, and by not passing to the other vowels until one is accustomed to produce tones in the front of the mouth. These syllables are naturally spoken by the Germans and the English in the front part of the mouth. The *s* is formed with the lips apart, while the air is blown through the upper teeth: it thus assists one, united with *u* (*oo*), to direct the tone forwards. But because in the *u* the lips are almost closed, care must be taken that, within the lips, the teeth are far enough apart. The cavity of the mouth must be large enough to allow of the largest possible wave of sound, since upon the size of that, as we know, the strength of the tone depends. When the pupil, after some practice, has learned to give the right direction to the stream of sound, he must be required gradually to form the other vowels like the *soo* in the front part of the mouth, passing from this syllable immediately to the other vowels as, for example, *soo-a, soo-o, soo-e, soo-o-e-a, &c.* Only care must be taken that the course of the air preserves its right direction. Solmization, also, i.e., naming the tones, *c, d, e, f, g, a, b*, by the syllables *do, re, mi, fa, sol, la, si*, assists a good position of tone (*Tonansatz*) when the pupil employs it in the more rapid exercises. No fixed rule can be laid down in regard to the necessary opening of the mouth and its position. The structure of the palate and the form of the jaw, and position of the teeth, lips, &c., vary in different persons. The ear of the teacher must alone determine what position of those several parts will best secure a good timbre. But in every case, for the highest tones of the voice the widest possible opening of the mouth is necessary, and even when, in the formation of the vowels, the lips have to be brought nearer to each other, yet the teeth within must be kept apart, that the cavity of the mouth may remain large enough.

Wind instruments show the influence which the orifice and breadth of the mouth-piece has upon the strength of the tone. In the human voice the mouth occupies the place of the mouth-piece. We have already remarked, in speaking of the different registers, that in the chest tones the position of the larynx is lowered. The cavity of the mouth then, is naturally lengthened, and hence a moderate opening of the mouth, so that the teeth may be about two fingers' breadth apart, suffices for a good tone. With the high falsetto and head tones the cavity of the mouth is always shorter and narrower towards the back, but as the tones ascend, it must be always broader in front. I have observed, however, that in thin voices a too broad opening of the mouth in the

middle tones of the voice, favors the high over-tones more than the fundamental tone, and the tones are thus flat and wanting in timbre.

Lips too thick and stiff sometimes injure the timbre of the tone; they are often the cause of a veiled, muffled timbre acting like dampers and rendering a part of the over-tones audible.

The tongue also is not infrequently a hindrance to the formation of a good tone, especially when the pupils have not been taught early enough to open their mouths sufficiently wide. When the high tones are to be produced, which require much room in the forward part of the mouth, the tongue is usually drawn back and raised, in order to make the necessary room within the lower front teeth. This, again, is a habit difficult to be broken, and care must be taken that the lower front teeth are lightly touched by the tip of the tongue in singing, in order that the tongue may be accustomed to a natural position. But this is most easily attained when the tongue is at the first kept occupied as much as possible by quick exercises with the syllables of solmization, or by practising tones in slow time upon syllables beginning with consonants formed by the tip of the tongue.

For Dwight's Journal of Music.

A Letter to the Admiring Critics of Rossini.

GENTLEMEN:—It has become the fashion with you—especially since Rossini left his retreat in Italy to mingle again with the gay world of the French capital—to represent the *maestro* as a genius of the very highest order and connect his name with that of Mozart, Beethoven and similar composers. Permit me to remind you of a few plain facts, hoping that they may have the effect of tempering your admiration in some measure.

There are some among you, as it would appear, who in alluding to the master minds in the musical art deem it necessary—lest Germany should get all the honor—to couple at least one Italian with those great Germans. In that case you ought to take Cherubini, and not Rossini. Cherubini not only aspired to the highest in his art, but successfully accomplished works that invite comparison with the productions of the best masters. Rossini, on the contrary, never aspired and never pretended to be anything higher than the caterer for the taste of an age distinguished for its sensuality. This he accomplished most successfully, because he perfectly understood his time and his people, and knew exactly what they wanted. You know that in his days of trial the devout Carl Maria von Weber often used to exclaim: "*Wie Gott will!*" ("The Lord's will be done!") but more literally translated, as God wills or wants it). This caused the anecdote, in which a wag gives it as his opinion that Weber composes as God wants it, Rossini as the public wants it. The anecdote, as you are well aware, has become a great favorite, and why?—because every one feels, though not all acknowledge it, that it hits the nail on the head. The famous Berlin critic, Ludwig Rellstab, likewise hit the nail on the head when he compared Rossini to a confectioner, scattering bon-bons among the public. Beethoven, in strong language characteristic of him, on one occasion said of Rossini, that he might have learned something if his master had whipped him more. A correspondent of the *Leipsic Musikalische Zeitung* wrote from Vienna, during Rossini's stay there, in the year of 1822, as follows: "Rossini's *La Cenerentola* was performed on the 30th of March. Most of the pieces had to be taken in a quicker tempo than we are used to here, which did not agree well with our German language; but he (Rossini) declared that in his music words mattered little, effect was the capital point." The same principle the maestro avowed in his conversations with Ferdinand Hiller. On one occasion he said: "I adapted myself to the peculiar taste which predominated among the audiences of this or that place. For instance, in Venice they could never have enough of my *crescendo*, and I, therefore, scattered it about, although I myself was tired of it." I may add here that on his first arrival in Paris he was hail-

ed as Signor Crescendo. "Effetto!" "Effetto!" was his constant cry, and, to produce as much of it as possible, he had recourse to all sorts of artifices, which a high-minded composer disdains. Let me ask you: have you ever assisted at the performance of a number of Rossini's operas, perhaps at the violin, violoncello or double bass, and night after night? The monotony they produce is indescribable. These operas (with one exception, of which later), whether tragic or comic, are all made over one last and resemble each other as one boot does another. Every where the same carelessness in regard to detail, the same poor harmony, the same stereotyped figures and phrases, the same disregard for situation and dramatic expression and the same abuse of the human voice, which, whether in joy or in sorrow, always is made to warble like a skylark! Now the violins are told to play *ponticello* (quite close to the bridge, thereby producing a kind of sharp, nasal tone); now *pizzicato* (nipping the strings); now *col legno* (playing with the wooden part of the bow); again *con sordini* (with dampers). Now the *Crescendo* (with the famous *Brillenbass* as they call it in German) is opportunely brought in; then the united choirs of brass instruments and drums, big and small, are called upon to deliver themselves of a series of crashes that shake the house to its foundation. Then comes the chorus behind the scene, the band on the stage, in addition to the scene shifter's artifices,—and all this for the sake of effect, without artistic necessity. The funniest thing is, that the same overture must sometimes serve for different operas, which, moreover, are opposed to each other in regard to subject. It is a relief, indeed, finally to turn your back on such an operatic spectacle, and approach the artistic creations of a Mozart or a Weber.

"The Barber of Seville," that hobby-horse of the admiring critics, in the main shares the same defects, and forms no exception to the rule. We all know that it abounds in charming melodies (as do all the rest of Rossini's operas) and happy hits. But do these melodies penetrate deeper than the ear, and does the *vis comica* of the Barber at all compare with that of Leporello, of Osmin (in the "*Seraglio*"), or of Figaro (in the "*Marriage*") by Mozart? Have you ever when under the influence of the Barber enjoyed that inexpressible delight, which is never absent when we are under the spell of a genius of the highest order, such as Mozart, Raphael, Shakespeare, Beethoven, etc.?

When Rossini made his appearance in Germany, he was hailed there, as everywhere, as "Rossini the Great," "The Swan of Pesaro," "The Pesarean Orpheus," and similar extravagant titles. But amidst the deafening shouts of the multitude were heard the groans of the earnest music-lovers, who saw in this "Swan of Pesaro" only the first of a troop of birds whose manner of singing will ever come in conflict with the views and principles of a true musical artist. In short, Rossini is the chief representative of that school which produced Bellini, Donizetti, Verdi and a number of smaller spirits. The chief doctrine of this school proclaims that the opera is a popular amusement; that, accordingly, it must be simple enough to be understood by the uncultivated as well as by the cultivated; to be understood even while one is talking to his neighbor, or in the act of sipping ice cream, taking a cup of tea or other refreshment,—as is, indeed, the fashion at the opera houses in Italy. This demands that the principal singers should be particularly occupied; because their clear, strong voices, their florid execution, are heard, and command attention above the din and rattle of talkers, teaspoons, cups, glasses, and so forth. But as the composer does not wish to be entirely lost in this tumult, and as he also intends—for which no man will blame him—to make some money by the affair, he takes pains to introduce certain novel, striking things, mostly of a trivial, insipid, vulgar, unartistic nature, calculated to make him popular

with the mames, and which may be collected under and designated by the single term (in its odious sense, of course) *effect*. Now, we may tolerate such music like any other popular amusement, entertainment or recreation, and the more, if we remember that the best kind of music can be perfectly understood and enjoyed only by those who have thoroughly studied the art, for which, in general, the people have neither the time nor the capacity. But, then, let us not place the man whose life is devoted to providing amusements for the many, on the same eminence with the men following the dictates of high and true art, and laboring, not to please the crowd, but the few noble; the few best and most cultivated spirits of their own time and the future. We might as well rank the man of the world, who shapes his actions in conformity with the follies and vices of the multitude, equally high with the true man, who, animated by the highest principles, takes his course regardless of what mob and rabble, whether clothed in silks or rags, may choose to think and say of him.

But has not Rossini written the celebrated *Stabat Mater*? I hear you impatiently ask. As regards this caricature of sacred music, this mixture of march, waltz, and opera melodies, the maestro's own confession will make all comments unnecessary. He said to Ferd. Hiller: "I composed the *Stabat Mater* for an ecclesiastic. I did so merely from a wish to oblige, and should have never thought of making it public. Strictly speaking it is even treated only *mezzo serio*, and, in the first instance, I got Tadolini to compose three pieces, as I was ill and should not have been ready in time. The great celebrity of the *Stabat Mater* by Pergolesi would have been sufficient to prevent my setting the same text to music for public performance."

But then Rossini has composed "William Tell," for which he may boldly claim to be ranked with Mozart and Beethoven, and his opera with *Don Juan* and *Fidelio*:

"I pray you let me be
In your company number three!"

Not so fast, gentlemen! I protest. Here are my reasons. During his stay in Germany Rossini had become acquainted with the works of Mozart, Haydn, Beethoven and other German masters, and it occurred to him that "it is never too late to mend." He resolved on a reform, and the result was "William Tell"—a failure. The work has been justly classed with *Masaniello* and *Les Huguenots*, and if you claim to be impartial judges, you must grant the same distinction to Auber and Meyerbeer you so readily confer on Rossini. The verdict, as recorded in the annals of true art, is that the ballet music is charming; that some of the choruses are characteristic, besides melodious; that the opera contains some dramatic situations and ensembles; but that, for all that, the style of the work is heavy and turgid, neither flesh nor fish, neither German, French, nor Italian; in short—that "William Tell," on the whole, is a failure.

The verdict was approved by the maestro himself, as subsequent events have shown. Being disgusted with that everlasting "boom, boom, boom!" and feeling his inability of continuing the path into which he was tempted by the works of the German masters, he gave up the whole business, dissolved his contract with the Grand Opera at Paris (which pledged him to write several more operas) and retired into private life. He was then only thirty-seven or thirty-nine (the year of his birth is stated differently as 1790 and 1792). Henceforth the "Swan of Pesaro" remained mute. No more warblings were ever heard from his throat.

How can you reconcile this fact with a genius of the very highest order? One would fancy that to such a man his art must be everything, and his devotion to it could cease only with his last breath.

* I might have said before, it is considered a characteristic sign of genius, that it labors for truth and not for show.

The lives of all great men, not only in music, prove this. The poetry of Goethe, for instance, written when he approached eighty, glows with the fire and enthusiasm of youth; Haydn, Handel and Bach composed some of their best works late in life; other examples need not be mentioned. But, how does it fare with Rossini? When still in the prime of manhood he becomes disgusted with his music, and resolves never to write a note more, which resolution, up to this day, he has faithfully carried out.†

I need hardly tell you that I have spoken of Rossini, the composer only, who, as just stated, ceased to be long ago; not of Rossini, the man, who still lives, and lives well. You should separate the man from his works. It is green, unripe, small criticism that suffers itself to be influenced by the private character of a man. The man belongs to his family, his friends, to all with whom he personally comes in contact; his works belong to the world, to all generations.

What a pity for a certain class of people that they cannot find out whether Homer fed and clothed the poor, paid his debts promptly, went regularly to the polls, was fond of the society of women, or whether he preferred his cigar and his pot of Lager beer,—how much more they would enjoy or despise the "liad!" Of Goethe they are still in doubt, whether he was a great poet or a great rascal; because he thought he had better not marry Frederica, the country parson's daughter.

Rossini, as every one knows, is privately the most amiable, kind, good-natured of men. A chief trait of his character is his great modesty. He has given you not only no permission to couple his name with that of Mozart, Beethoven, etc., but feels provoked at your proceedings. Let me close this epistle with an anecdote recorded in Schilling's Lexicon, which does not seem to be generally known.

In the year 1836 Rossini passed a week at Frankfurt on the Main, where, by the way, he made the acquaintance of Mendelssohn, who took great pleasure in playing to him, and among other attentions a grand dinner was given him by his admirers, of that most German city. A rich banker proposed the first toast at the table in these words: "The Italian music, the only true music, and its first representative here (looking at Rossini who sat beside him), long may they flourish!" The maestro expressed his thanks, but in a manner more serious than kind. Immediately after he was asked by one of the guests why he did not compose any more. Thereupon Rossini seized his glass, rose up, and with a loud voice spoke (in French) as follows: "Gentlemen! they wish to know why I compose no longer; it is because I am tired of that everlasting boom, boom, boom! And as I dislike to compose French, and am unable to compose German music—, therefore (raising his glass)—to the memory of Beethoven, Mozart, etc.!" A. Kk.

Boston, March, 1868.

[The above contains so much truth, that we willingly print it, though we can by no means endorse all of its opinions. We do not think the writer does justice to the musical merits either of "The Barber" or of "William Tell," which last work is "a failure" dramatically, in its plot, perhaps, but certainly not musically.—Ed.]

† What gossip makes him compose, now and then, to please his Parisian admirers, is not worth the notice.

Music Abroad.

London.

MONDAY POPULAR CONCERTS.—The first night of Herr Joseph Joachim is the gala night of the season. It has been so ever since the Monday Popular Concerts were founded, and is likely to be so as long as he is able and willing to be our periodical visitor. *Facile princeps* among violinists, his supremacy is recognized without a dissentient voice. He has no rival—none that aspires to be his rival—and is, therefore, beyond the reach of envy. Such a position, if

not phenomenal, is at all events quite unprecedented. But it belongs to one who can gracefully and honorably support it. Though the greatest "virtuoso" (the fancy conventional term for executant) in the world, Herr Joachim would disdain the title. He thinks not of himself, but of his art; and whether he is playing Bach, Haydn, Mozart, Beethoven, Spohr, or Mendelssohn, he is lost, not in himself, but in the author he is playing. At the end of his performance people begin to reflect on what a glorious unparalleled performance it has been, but in the course of the performance they are simply enjoying the music to the utmost degree that a sympathetic reading and an execution absolutely nothing short of perfect can enable them. But it is superfluous at this time to enter into a new disquisition upon merits so universally acknowledged. We might fill a column without adding an iota to what our musical readers must already know about the talent of this greatest of living executive artists, who differs in one important essential from the most renowned of his predecessors, Niccolò Paganini, inasmuch as Paganini was simply and exclusively a "virtuoso," while Herr Joachim is the high representative of art in its noblest manifestations. He is, in fact, art's most loving and zealous, no less than its most gifted, disciple; and, as such, is fully entitled to the position he has won, and to the unanimous esteem in which he is held.

The audience which assembled on Monday night in St. James's Hall to welcome Herr Joachim was the most densely crowded of the year. Very many were refused admission at the doors for the want of even standing room. And yet the programme consisted exclusively of a quartet, a pianoforte sonata, a trio for pianoforte, violin, and violoncello, and a sonata for pianoforte and violin, with just a couple of songs to separate one instrumental piece from another. True, the instrumental pieces were all by Beethoven; and doubtless the majority in the room were of opinion that there is only one Beethoven, and that Joachim is his prophet. For our own part we are ready to confess that had the programme consisted solely of quartets for string instruments, with Herr Joachim as leader and Signor Piatti as violoncello, we should have preferred it. But such an arrangement does not enter into the admirable scheme which Mr. Arthur Chappell has followed from the beginning, to which his concerts are indebted for their prosperity, and which is the cause that they are not only Monday Concerts but "Popular Concerts" into the bargain. It being the occasion of Herr Joachim's first appearance for the season, nevertheless, the conspicuous feature of the programme was the string quartet in which Herr Joachim played first fiddle. And this quartet was, happily, one of Beethoven's very finest—No. 2 of the set of three inscribed to Prince Rasoumowsky, the quartet which begins and ends in E minor. No worthier piece could have been selected, and no grander performance have helped to interpret its manifold beauties to the 2,000 amateurs who listened with eager and breathless attention, bar after bar, from one end to the other. Herr Joachim, on appearing in the orchestra, accompanied by Herr L. Ries, Mr. H. Blagrove, and Signor Piatti, was greeted with enthusiastic plaudits. Every one was enchanted to see him once again, fiddle in hand; and when the applause subsided every one was prepared to listen to a performance tolerably sure to be one of rare excellence. How Herr Joachim plays the "Rasoumowsky Quartet"—as, indeed, how he plays the so-called "Posthumous," to say nothing of the first six and Nos. "10" and "11" which are, as it were, the bridge that connects the "Rasoumowsky" set with the last—no amateur of quartet-music need be informed; but one thing is certain, that he has never played anything more superlatively well than he played the E minor quartet of Beethoven on Monday night. In the first allegro the calm dignity of his style, the poetical expression, devoid of all false sentiment, the broad, grand tone and faultless intonation, were exhibited throughout in a light that could not possibly be more advantageous. In the adagio—such an adagio as Beethoven alone could have imagined—for simple, yet earnest and deeply-felt pathos, Herr Joachim's reading was unsurpassable. The scherzo, with its capricious accent, and the trio, in which Beethoven has trifled so ingeniously with a primitive Russian melody presented to him by Prince Rasoumowsky, were given with the charming ease and unconcern that only a consummate master can assume while undertaking a task by no means easy. The finale, a fiery and impetuous movement, sustained to the end with unflinching spirit, full of character—such character, we mean, as Beethoven could impart—and unlike anything else in music, was the crowning triumph for Herr Joachim, and, perhaps because it was the last movement of the quartet, seemed to create the most marked sensation. A truly magnificent performance, intellectually great and mechanically irreproachable, was thus thorough-

ly achieved and as thoroughly appreciated; and at the end of it the audience must have felt still more strongly confirmed in the opinion that "there is only one Beethoven, and that Joachim is his prophet"—though with this conviction might have been also associated the idea that, as Mohamed had his Ali, so Joachim had his Piatto, who is just as capable of converting a whole tribe of music lovers in one night to a faith in Beethoven as Ali is said to have converted the whole tribe of Hamdan, in one day, to a faith in Mohamed. The second violin and viola, Herr Ries and Mr. H. Blagrove, were as efficient in every respect as is their wont.

The other pieces in which Herr Joachim took part were the splendid trio for pianoforte, violin and violoncello (Op. 97, in B flat), dedicated to the Archduke Rudolph, and the sonata for pianoforte and violin in G, No. 2, of the set of three (Op. 30) inscribed to the Russian Emperor Alexander, his companions in the first being M. Hallé and Signor Piatto, his partner in the last M. Hallé. The solo sonata for pianoforte was the very light and easy one in G major, Op. 79, played by M. Hallé (who played the last movement twice), and especially interesting on account of its being the only one of the thirty-two pianoforte sonatas of Beethoven that had not already been heard at the Monday Popular Concerts. The vocal music was limited to two songs—Mozart's "Violet," and Mendelssohn's *Frühlingssong* or "Spring Song," known in English as "The Charmer," both well sung by Miss Cecilia Westbrook and accompanied by Mr. Benedict in masterly style.—*Times*.

CRYSTAL PALACE.—At last Saturday's Concert, the Reformation Symphony occupied a prominent place in the programme subjoined:

Overture, "Prometheus".....	Beethoven.
Reformation Symphony.....	Mendelssohn.
Aria, "Hear ye, Israel" ("Elijah").....	Mendelssohn.
Miss Sophia Vinta.	
Aria, "Dalla sua Pace" ("Don Giovanni").....	Mozart.
Mr. Vernon Rigby.	
Concerto for Pianoforte.....	Schumann.
Mme. Schumann.	
Aria, "Selva opaca" ("William Tell").....	Rossini.
Miss Sophia Vinta.	
Songs: a, "Serenade".....	Schubert.
b, "Devotion".....	Schumann.
Mr. Vernon Rigby.	
Solos for Pianoforte:	
a, "Lied ohne Worte," G major.....	Mendelssohn.
b, "Gavotte," D minor.....	J. S. Bach.
Mme. Schumann.	
Duet, "Tornami a dir" ("Don Pasquale").....	Donizetti.
Miss Sophia Vinta and Mr. Vernon Rigby.	
Festival March ("Cornelius").....	Mendelssohn.

The attraction was sufficient to fill the room in every part; for the Reformation Symphony promises to be the musical lion of the ensuing season, taken in hand by the two Philharmonic Societies and performed whenever an opportunity occurs to introduce it. Its present execution was faultless: Mr. Mann's band put forth their admirable energies; and the Scherzo was warmly redemanded, following the usage which has prevailed at the three subsequent performances of this symphony. Beethoven's superb overture and the Festival March were likewise excellently given. The latter is a novelty at the Palace: the honor of its introduction belongs to Mr. Joseph Barnby, who brought it forward at his recent concert. Mme. Schumann interpreted her husband's works with heart and soul, and moved the audience to enthusiasm. In the vocal department, a debutante, Miss Sophia Vinta, made a successful appearance, allowing for natural nervousness. Her voice is clear, fresh and pure and she possesses good method.

HENRY LESLIE'S CONCERTS.—The first of a new series, choral and orchestral, was given at St. James's Hall, Feb. 6, when the following selection was performed:

The music to <i>Edipus</i>	Mendelssohn.
Concertstück, Pianoforte.....	Weber.
Solo and chorus, "Non sdegnare".....	Gluck.
Air, "Il mio tesoro" ("Don Giovanni").....	Mozart.
"Choral Fantasia," Pianoforte, Cho. & Orch. Beethoven.	
Solo and chorus, "Haste thee, Nymph".....	Handel.
Overture, "Guillaume Tell".....	Rossini.

The performance was one of singular excellence. All the choruses were admirably sung, and the best effect was given to the quartet for solo voices by Messrs. Cummings, F. Walker, C. Henry, and L. Thomas. In fact the music of *Edipus* created an impression that will doubtless prevent so noble a work from being again laid aside.

In the *Concertstück* and *Choral Fantasia* Herr Payer played the pianoforte parts with brilliant effect. The extract from Gluck's *Elena e Paride* was sung by Miss E. Charlier; Don Ottavio's air by Mr. Cummings; and the jovial song from Handel's *L'Allegro* by Mr. L. Thomas (capitally aided by the choir), with such genuine hilarity as to command an encore.—*Mus. World*.

In the second concert of Mr. Leslie's series the following programme was presented:

Part-song, "Autumn's treasure".....	Calcott.
Madrigal, "Take heed, ye shepherds, stand".....	Pearson.
Canzonet, "My mother bids me bind my hair".....	Haydn.
Miss Katharine Poyntz.	
Part-song, "Song of the Flax-spinner".....	Leslie.
Sonata in D, for two pianofortes.....	Mozart.
The Misses Caroline and Fanny Kingdon.	
Madrigals, "Flow, O my tears" (A.D. 1699).....	Benet.
"Fire, Fire," (A.D. 1806).....	Morley.
Part-song, male voices, "The merry way-fare".....	
Song, "The first violet".....	Mendelssohn.
Miss Katharine Poyntz.	
Part-song, male voices, "Slumber, dearest".....	
Solo, pianoforte, "Lieder ohne Worte".....	
Miss Fanny Kingdon.	
Part-song, male voices.....	
Glee, "The Fisherman's good night".....	Bishop.
Miss Fobbe, Mrs. Fanny Poole, Mr. Douglas Cox, and Mr. George Murgara.	
Song, "The Thorn".....	Shield.
Mr. George Perren.	
Part-song, "O hush thee, my baby".....	Sullivan.
Solo, Pianoforte, Rondo, "La Gaité".....	Weber.
Miss Kingdon.	
Part-song, "Sweet and low".....	Barnaby.
Song, "O bid your faithful Ariel".....	Linley.
Part-song, "The dawn of day".....	Reay.
Irish ballad, "Off in the still night".....	Moore.
Mr. George Perren.	
Madrigal, "All creatures now are merry minded," (A.D. 1699).....	Benet.

The third concert took place on Thursday night, with the following selection of sacred music:

Magnificat, (Vespers de Dominic).....	Mozart.
Aria, "O Lord have mercy upon me".....	Pergolesi.
Sanctus from Mass in B minor.....	Bach.
Air, "Jerusalem" (St. Paul).....	Mendelssohn.
Messrs. Schumann.	
Air and chorus, "Sound an alarm" (Judas Maccabaeus).....	Handel.
Kyrle, from Mass in E flat.....	Schubert.
Gloria, Benedictus, Mass in B.....	Beethoven.
Air, "I will extol thee".....	Costa.
Chorus, "Hallelujah" (Messiah).....	Handel.

The pieces by Mozart, Bach, and Schubert were given for the first time in this country. The *Vespers de Dominic*, composed (according to Von Köchel's catalogue) at Salzburg in 1779, is one of the innumerable pieces of Church music which Mozart produced with such marvellous facility in the service of the Archbishop. Some of this music is in a light style, adapted to the taste of the Archbishop. Even in the lightest, however, genius and the hand of a master are discernible; while in some of it we find a reflection of the old Italian church writers whom Mozart had diligently studied in his youth. The "Magnificat" was extremely well given by chorus and orchestra. Bach's Mass in B minor, for five voices (solo and chorus) and orchestra, is the greatest and most important work of this class produced by him. The first two movements were given to Frederick-Augustus II. (of Saxony) in 1733—thirteen years after Handel had commenced his career as a composer of oratorios. Although emanating from the great school of German counterpoint, Handel acquired many requisites for popularity, especially in his cultivation of the Italian vocal melody, which Bach wanted. Bach's mass in B minor is a monument of genius and elaboration—the instrumentation, including three trumpets and three oboes, being remarkable for the period. One of the grandest movements is the "Sanctus," which opens with a most impressive *maestoso*. On a first public performance, it was natural that the chorus should be somewhat timid. The effect, however, was so great that we may hope to hear not only this movement, but other portions of the Mass at a future concert.—*Ibid*.

MR. BARNBY'S CHOIR.—Last night (Jan. 29) Mr. Barnby gave the first of a series of four concerts, with choir and full orchestra—to be of annual occurrence. The programme was as follows:

Athalia. (The illustrative verses read by Mr. Henry Marston. Solo vocalists: Mme. Lemmens-Sherington, Miss Spiller, and Miss Julia Elton).....	Mendelssohn.
March (composed in celebration of the visit of the painter, Cornelius, to Dresden, 1841—first time of performance in England).....	Mendelssohn.
Symphony in D, "The Reformation".....	
Finale to Lorely, Mme. Lemmens-Sherington & Cho. "	

The new "Ancient Concerts" were to commence, on the 27th Feb., with "Alexander's Feast," and Beethoven's music to the "Ruins of Athens."

Herr Schlösser announces four concerts exclusively devoted to the music of Schumann. *Originality in advertisement could hardly be carried further than in the case of that gentleman, who the other day, among other attractions to his "grand evening concert," announced the exhibition of three letters by "the late Edmund Kean."

LEIPSIK.—The 12th Gewandhaus Concert (in honor of the memory of Moritz Hauptmann): First

Part—(Compositions by Hauptmann), "Salve Regina" for chorus; overture to the opera of *Mathilde*; three sacred songs for a mixed chorus. Second Part—Symphony (No. 3) in C minor, Spohr; "Ave Verum," Mozart; "Toccata," Bach (scored by Esser); and chorua from Mendelssohn's *St. Paul*. The works performed at the 13th Gewandhaus Concert were: "Die Niniaden," overture, Sterndale Bennett; Concert Air, Spohr (Mme. Peschka-Leutner); Violin Concerto, Beethoven (Herr Lauterbach); Recitative and air from *Die Zauberflöte*, Mozart (Mme. Peschka-Leutner); Violin Concerto, A minor, J. S. Bach (Herr Lauterbach); and Symphony in B flat major, Schumann.

Fourteenth Gewandhaus Concert: Symphony in G major (No. 9), J. Haydn; Scene and Aria from *Euryanthe*, C. M. von Weber (Herr Stockhausen); Pianoforte Concerto, Henselt (Herr Barth); Overture to *Manfred*, Schumann; Solo Pieces for Pianoforte; Concerto, No. 1, for Violoncello, Golttermann (Herr Hegar); and Songs, Schubert.—The Abbé Liszt's oratorio of *Die Heilige Elisabeth* has been performed by Riedel's Association, the part of Elisabeth being sung by Mme. Diez from Munich.

The new theatre was opened on the 28th ult., with Weber's "Jubelouverture," a "Festspiel," by Gottschall; Gluck's overture to *Iphigenie in Aulis*; and Goethe's *Iphigenie auf Tauris*. All the Court and notabilities of the town were present. The orchestra was considerably augmented on the occasion, and, under the conductorship of Herr Schmidt, played the above overtures in a masterly manner. The acoustic qualities of the new edifice are very satisfactory.—15th Gewandhaus Concert: *Erkennende Tochter*, Gade (the solos sung by Mlle. Thoma Börs, Mme. Häfner-Hacken, and Herr Hill); and *Ver Sacrum*, Ferdinand Hiller (the solos sung by Mlle. Börs, Mme. Häfner-Hacken, Herren Robling and Hill).—16th Gewandhaus Concert: Overture to *Athalia*, Mendelssohn; air from *Ezio*, Handel (Herr Wallenreiter); Symphony Concertante, for Violin and Tenor, Mozart (Herren Röntgen and David); Songs, Schubert; Sonata for Violin and figured bass Handel (with pianoforte accompaniment, arranged by David); and *Sinfonia Eroica*, Beethoven.—At the seventh concert of the Euterpe Society (given in remembrance of Moritz Hauptmann), the programme was as follows: Funeral Music for Orchestra (new, and composed for the occasion), E. F. Richter; "Graduale," "Offertorio," "Sanctus," and "Benedictus," from the Mass, Op. 30, Moritz Hauptmann (the solos sung by Mesdames Schilling, Schmidt, Herren Wiedemann, and Richter); and the Fifth Symphony, in C minor, Beethoven.

HALLE.—The members of the Singacademie lately gave a performance of J. S. Bach's second *Weihnachtsantate*, and Mendelssohn's *Walpurgisnacht*.

PARIS.—The 7th Conservatoire concert, George Hainl conductor, had for programme: Haydn's Military Symphony (No. 48); Pilgrim's Chorus from *Tannhäuser*; Dance Air from Gluck's *Iphigenie in Aulis*; Motet (double chorus, without accompaniment) by Bach; 8th Symphony of Beethoven.

In Padeloup's Popular Concerts the Religious March from *Lohengrin* excited great enthusiasm, thanks in part (*Le Menestreur* suggests) to "*la glorieuse phalange des instruments Sax*," which it seems formed the choir. Padeloup placed the March between a Haydn Symphony in C minor and the Canzonet from Mendelssohn's Quartet, op. 12, played by *all the strings*. Beethoven's *Egmont* music and Weber's *Jubel Overture* made the rest of the concert.—The 8th programme (Feb. 16) offered Mozart's *Don Juan* overture; Schumann's Symphony in E flat; a *Bourrée* by J. S. Bach (1720); Mendelssohn's Violin Concerto, played by Mme. Norman-Neruda, who is professor in the Conservatoire of Stockholm, and whose talent has been much celebrated in advance; Beethoven's Septuor (with clarinet, bassoon, horn and all the strings of the orchestra).

A one-act Opera by Franz Schubert: "*La Croisade des Dames*," has been brought out with much success at the Fantaies-Parisiennes. Also "*La Farfadet*," out of the most fruitful period of Adolph Adam (1852), and "*L'Élixir de Cornelius*," by Emile Durand.

The Grand Opera has been giving its 500th performance of Rossini's "William Tell." The Opera Comique lately announced the 1166th time of *La*

Dame Blanche and the 856th of *Le Châlet*!—At the Italiens, Adelina Patti, after singing Zerlina in *Don Giovanni*, has taken for the first time the part of *Semiramide*; after which she is expected to "create" the principal role in Verdi's "*Giovanna d' Arco*."

Dwight's Journal of Music.

BOSTON, MARCH 14, 1868.

Music in Boston.

HARVARD MUSICAL ASSOCIATION.—The subscription series of Eight Symphony Concerts ended nobly with that of Thursday, Feb. 27. This was the programme:

Toccata in F, (composed for Organ).....J. S. Bach.
Arranged for Orchestra by H. Ezer.
Overture, "The Naiads".....Bennett.
Triple Concerto, in C, op. 66, for Pianoforte, Violin and
Violoncello, first time.....Beethoven.
B. J. Lang, Julius Eichberg and Wulf Fries.
Overture, "Meeresstille und glückliche Fahrt" (Recalm-
at Sea; a Breeze; Happy Voyage; Coming into Port).
Mendelssohn.
Symphony in C.....Schubert.

The Bach Toccata, already grown familiar in these concerts, made a wholesome, hearty strengthening beginning, putting all in cheerful, earnest humor for good true things to follow. There is no need now to point out the advantages or disadvantages of the orchestral version as compared with the original Organ form of it. It certainly is made clearer to most listeners by the orchestra, and thus more appreciable when they come to hear it played upon the Organ. Moreover, it made a sort of prelude which the entrance of late comers could not fatally disturb; this hardy plant could safely interpose itself between such rude March bluster and the delicate Overture of Sterndale Bennett, which well justified its claim to a place in these concerts. It has always proved enjoyable, when played by the smaller orchestras, but doubly so this time. It wears well. However suggestive of Mendelssohn, it is a fresh, imaginative, genuine creation, full of poetic feeling, exquisite in themes and instrumental coloring. Schumann speaks of it as "a charming, rich and nobly executed picture; as fresh, as if it had just bathed, and, in spite of its similarity of matter with Mendelssohn's *Melusine*, full of the individual traits which we have often pointed out in this most musical of all Englishmen. No one with any liveliness of fancy can hear this overture without thinking of lovely intertwining groups of Naiads sporting and bathing on all sides, while the soft flutes and oboes may suggest surrounding rose bushes and fondling pairs of doves. To prosaic heads one can at least promise an impression like that which Goethe aims at in his 'Fisher,' namely, the summer feeling seeking to cool itself in the waves,—so mirror-clear and tranquilizing does the music spread itself before us. There is a certain monotony, to be sure; this may be owing partly to the many parallel passages, repetitions of single periods in higher and lower octaves, &c., a very easy way of moulding, which, if it often becomes commonplace in other composers, with him is not so much poverty of invention as it is holding fast to certain darling thoughts and turns of expression."—Both the overtures were admirably rendered.

The novel feature of the programme, Beethoven's Concerto for three instruments, proved singularly interesting in spite of some drawbacks. Full (for him) of difficult bravura passages, at

least in the two string concertante parts, and especially in the 'cello, which continually soars above its usual register and riots like a second violin in florid gambols with the first, it could hardly tell to full advantage in the great Hall, so far as the harmonious strife of the three principals was concerned. Yet it was in the main finely played, the orchestral *tutti* coming in richly and inspiringly, and the whole bearing the unmistakable stamp of Beethoven. If the first Allegro has the most matter in it and is laid out most broadly, the Polacca at the end is perhaps the happiest movement, lifesome, brilliant, full of point and grace, while in the short *Largo* that leads into it one is lost in spiritual, sweet reverie, one of Beethoven's deep and holy moments.—The great Schubert Symphony, repeated by quite general desire, made a grand finale to these noble feasts of music, which from first to last have presented nothing but the best kind of music, in programmes thoughtfully arranged to give each piece its best effect, and listened to with intent interest by audiences ranging from 1500 to near 2000 persons (as on this last occasion). This is one cheering, solid fact, worth hundreds, in our city's musical experience, and with it we are safe against the trivial, low, trading influences which seem to have invaded the musical world this year more formidably than ever. A summary of what this third season of Symphony Concerts has given us (counting the Complimentary Concert to the Conductor, Mr. Carl Zerrahn, this week) will here be in place.

Symphonies. MOZART: "Jupiter," in C; in D (without Minuet), No. 1.—HAYDN: in G (No. 7 Simrock ed.), twice.—BEETHOVEN: No. 4; No. 5 (C minor); No. 6 (Pastoral); No. 7, in A.—MENDELSSOHN: in A minor ("Scotch").—SCHUBERT: C major, twice; unfinished one in B minor.—SCHUMANN: No. 4, in D minor.—GADE: No. 4, in B flat.

Concertos. MOZART: for two pianos (Lang and Parker).—BEETHOVEN: No. 1, in C (Lang); No. 5, E flat (Perabo, twice); for piano, violin and 'cello, op. 56 (Lang, Eichberg, Fries).—MENDELSSOHN: piano, in D minor (Dresel).—CHOPIN: E minor (Leonhard).

Overtures. BEETHOVEN: "Weihe des Hauses," in C, op. 124; Leonore, No. 3; Coriolanus.—MENDELSSOHN: Ruy Blas; Melusina; "Meeresstille," &c.; Trumpet Ov. (posthumous).—CHERUBINI: Medea; Anacreon.—GADE: "In the Highlands," "Reminiscences of Ossian."—WEBER: Oberon; Euryanthe; Jubilee.—SCHUMANN: Genoveva.—SCHUBERT: Fierabras.—Bennett: "The Naiads."

Orchestral arrangement. Toccata in F, by BACH.

Vocal (with orchestra). MOZART: Tenor Aria, "Constanze" from *Die Entführung* (G. L. Osgood); "Deh vieni," from *Nozze di Figaro* (Mrs. Cary); "Non più di fiori," from *Tito* (Mrs. Kempton).—J. S. BACH: Alto Aria, "Well done," &c., from a Cantata (Mrs. Cary).

With piano (Mr. Dresel). SCHUBERT: Songs, "Suleika," "Le Secret" (Mr. Osgood).—SCHUMANN: "Schöne Fremde" (Do).—R. FRANZ: "Im Rhein," &c.; "Weil auf mir, &c." (Mrs. Cary).—MENDELSSOHN: "Hunting Song" (Mrs. Kempton).—DRESAUER: "Allurement" (Do).—DRESSEL: "Come into the garden, Maud" (Mrs. Cary).

ORCHESTRAL UNION. The Wednesday Afternoon Concerts came (too early) to a close last week. Bennett's Overture, "The Naiads" made the charming opening of the eighth and last. The two movements from the unfinished Symphony by Schubert awoke increasing interest on repetition; full of beau-

ties, of a deep, fine feeling, with now and then a glimpse of great ideas, something symphonic in the grandest sense, soon lost,—in form imperfect, fitful, fragmentary.

Two young debutants contributed solo performances. Miss NATALI, a young lady of Italian parentage, educated here, sang "*Erani, involami*" in a clear, pure, flexible and high soprano, with fair execution; her paleness showed that she was not well. Yet the impression made was favorable and she was obliged to repeat a portion of it, which she did with pupil-like exactness. She also sang Eckert's "Swiss echo song," which we did not hear.—Mendelssohn's Capriccio in B minor was very neatly and effectively played by a youth of nineteen, Mr. Geo. W. SUMNER, from Worcester, a pupil of Mr. Lang's.

The audience was large, and it seems a pity that these pleasant concerts should not go on, now that other concerts are so few.

MENDELSSOHN QUINTETTE CLUB. The third Concert (March 3), was one of peculiar interest, consisting of three noble numbers.

1. The Quartet in D minor, No. 2, of Mozart, a thoroughly genial, delightful work, not exciting, though alive in every tone and fibre (for such a creation is a live organic whole), full of serene, quiet bliss. *Allegro moderato*; *Andante*; *Minuet*, with birdlike Trio; *Allegretto*:—one knows not which to admire most; but the quaint old ballad tone of the Finale in 6-8 is as fascinating as any part. It was beautifully rendered throughout.

2. The great B-flat Trio of Beethoven, op. 97. So successful a reading of the piano-forte part by so young a maiden as Miss ALICE DUTTON was clear proof both of rare native faculty and rare development in so few years in a sound direction. It is clear that she loves the best music, feels it and conceives it vividly; it speaks in the still enthusiasm of her face; and she has acquired such technical facility and certainty that she now has all the treasures of this fine world open to her. With Mr. SCHULTZE's violin and Mr. FRIES's 'cello, and the young pianist, we missed none of the beauty of the noblest of all Trios.

3. But the great feature was the Ottetto of Mendelssohn, in E flat; a very early work, op. 20; for four violins, two violas and two 'cellos. We do not remember to have heard it since the Club celebrated the composer's birthday in 1853. Its construction is peculiar, not a double quartet, but eight parts grouped in a single system. The ensemble, especially in the fiery first movement (*Allegro moderato*) has the richness and fullness of an organ's diapasons; and of course it abounds in counterpoint and imitations to keep eight individual parts employed. To hear it in the small hall was to bathe in a rich, buoyant sea of harmony, swelled by commingling currents. The *Andante*, the *Scherzo* (the most charming to the many, because in the fairy vein of young Felix), the swift *Finale*, kept up the interest still fresh to the end. The extra violins were supplied by Messrs. HEINDL and SCHMIDT, viola by HENRY SUCK, and 'cello by RIETZEL, and the whole thing went clearly and euphoniously, leaving a strong desire that it may soon be heard again.

HANDEL AND HAYDN SOCIETY. The performance of Rossini's opera "Moses in Egypt," on the 29th of February, may possibly be pardoned as a Leap Year frolic, and we presume all will be content with this taste of its sugary sweetness at least until its anniversary comes round. Of course it abounds in delicious melodies and concerted pieces, since Rossini wrote them (who was born on Leap Year day); and of course Mme. PAREFA-ROSA sang her chief share wonderfully well, as did the rest acceptably; but it is no oratorio, its choruses were never meant for a great massive oratorio choir; nor can it sound just right in English, cleverly as it has been translated. It had its crowd, because it had its party,—a crowd of course delighted. Yet its sponsors seem not to have been satisfied with the performance, and some of them have allowed themselves to be so carried away by party feeling as to charge it (most unjustly) to

willful carelessness in the Conductor. Mr. ZERRAHN, we fancy, can afford to let such childish onslaughts pass in silence. The real secret of the unsatisfactoriness of the performance lies, much more probably, in the intrinsic unfitness of the undertaking, the exceptional and Leap Year choice of subject.

"Elijah" also drew a crowd, and both in matter and manner this great Oratorio made amends. The performance, as a whole, was an uncommonly good one. Chorus and orchestra (in which it was pleasant to see CARL ROSA, artist-like, take his place among the first violins) were prompt, sure and effective. The solos were all good, with the exception of the new Contralto, Mme. ELIZA LUMLEY, from London, whose otherwise rich voice was painfully tremulous. Mme. ROSA, taking all of the soprano solos, including the Youth, sang superbly, and also simply, never indulging in superfluous cadenzas. Miss HOUTON was limited to Duet, Trio, &c., doing her small part with none the less artistic feeling. Never have we heard Mr. RUDOLPHSEN sing more nobly than he did in some of the great solos of the Prophet. Mr. GEORGE SIMPSON, too, improves, and gave the tenor airs with fine voice and expression; only a little too much of the *portamento* still.

Mr. EICHBERG's OPERETTA, "The Two Cadi's," given for the first time at Chickering's, for the Cretons, last week Thursday evening, delighted a full audience. The music, if not always original,—least so in the set airs, most so where music and humor seem to spring up unconsciously and unpretendingly together, is very bright and pretty, and the concerted pieces, Trios and Quartet, very ingenious and effective. The funny thing was capitally sung and acted by Miss GAYLORD, a young girl of seventeen, full of talent, with a bright, clear soprano, reaching high, and great natural facility of execution as yet uncultivated and therefore dangerous (after the dress rehearsal the voice came to the concert too fatigued); Mr. ALLAN A. BROWN, an amateur, with tenor of warm, sweet quality, and good power; Mr. WARREN DAVENPORT, baritone, also an amateur, who surprised us by his good singing and action as the elder Cadi; and Mr. BARNARD, who had full play for all his inimitable *vis comica* and rich, sonorous, serviceable bass voice. The accompaniments were limited to the piano, carefully played by Mr. PETERSILEA and Mr. Eichberg's violin. So successful under these circumstances, it must be more so in a theatre, with orchestra.—For a short prelude, Mrs. CARY sang, charmingly, Mozart's "Deh vieni" (kindly taking the place of Mr. Osgood, who was ill), preceded by the "Italian" Symphony, played on two pianos by Messrs. DRESSEL, LANG, LEONHARD and PARKER, who also marshalled in the "Two Cadi's" to the tune of Beethoven's Turkish March.—We have unfortunately no more room now, but we beg to assure the Cadi's, and the Cretons, and all who generously did so much for both on this occasion, that we shall not forget them.

IN PROSPECT.—The Music Hall for to-night and to-morrow night is devoted, as it was a week ago, to "monster" concerts of the Gilmore-Guilmotte order, wherein coarse and fine, Polka and "Sacred" Oratorio, *Grande Duchesse* and "St. Paul," artists like Urso and brass bands, roses and cabbages, are all bound up in the same huge bouquet. A great rush, of course. Beyond the steam and Babel a few clear, calm occasions of sincere Art invite; for instance:

March 18. Wednesday at 3½ P.M., Mr. B. J. LANG is to give a little concert at Chickering Hall, mainly for the purpose of introducing the posthumous eighth set of "Songs without Words" by Mendelssohn, recently played with such success by Mme. Arabella Goddard in London. Four of the six, we are told, are charming. Wulf Fries will play with the concert-giver Mendelssohn's D-major Sonata Duo. Mr. L. will also play a Beethoven Sonata.

March 19. The next afternoon (Thursday), same hour and place, a Complimentary Concert to Mr. WULF FRIES,—who as a man and as an artist has and ever will have the sincere esteem and sympathy of all true music-lovers in this city,—will be given by his pupils on the occasion of his proposed trip to Europe to visit his family and friends in Germany during the summer. The disposal of tickets and all the arrangements are made privately, but the interest in Wulf Fries is too deep and wide-spread to allow such an occasion to be kept a secret. Of the matter of the concert all we know is, that the Quintette Club will

play Mendelssohn's B-flat Quintet (which will carry the Club back to its very origin); that Messrs. PEARO and FRIES will play the A-major Sonata of Beethoven, Mr. Kreissmann will sing some of his choice songs, and Mr. Lang too will take some part. For further particulars we refer anxious inquirers to Mr. Lang. Mr. A. O. Bigelow (Bigelow Brothers & Kennard), or Mr. Aug. E. Bachelder, 162 Washington St.

OTTO DRESSEL will give a series of concerts on the five Thursday afternoons in April, in Chickering Hall. We believe it is his design to play at least one Beethoven Sonata each time.

April 8. Mr. Peck's annual Concert is postponed to this date.

NEW YORK, MARCH 2.—Messrs. Mason and Thomas's 3d Soirée occurred at Irving Hall on Saturday evening, Feb. 23. Mr. MHLIS was the pianist and the following was the programme:

Quartet, D minor.....Haydn.
P.F. Trio, B flat, op. 97.....Beethoven.
Quartet, A, op. 41, No. 3.....Schumann.

In the first Quartet there seemed to be little of the usual spontaneity of Haydn's works; its chief attraction is the simple melodious Andante and the Menuetto. In the latter a quaint effect is produced by the coming in of the viola and cello—in imitation—a bar behind the violins.

The glorious Trio did not seem to "go" with the desirable unity and vigor; just where the fault lay it would perhaps be difficult to say; it seemed as if the artists had not rehearsed together. This view may be erroneous, but such was my impression. I once heard this Trio played by Joachim, Jaell, and Jacquard, in Paris. Their rendering of the divine Adagio is something never to be forgotten. The Schumann Quartet needs to be heard many times before one can fully appreciate it.

The Soirée was attended by the usual small auditory of about 200 people. At a neighboring hall, however, a "testimonial" concert had some five or six hundred listeners, and—it is needless to say—each opera house was well filled. I hope to live to see the gravitation of taste toward the best music.

The Sunday Evening Concerts at Steinway Hall are very good just now. Theo. Thomas and his orchestra are an established feature, and the soloists are usually the best to be procured. Miss Alide Topp was the especial attraction at the 22nd of the series, which took place on Sunday evening, March 1st, with this programme:

Symphony in E flat.....Mozart.
Cavatina, "Il Barbiere di Siviglia".....Rossini.
Miss Jennie Landsman.
P.F. Solo, "24 Rhapsodie Hongroise".....Liszt.
Miss Alide Topp.
Selection from the Huguenots.....Meyerbeer.
Overture, "Oberon".....Weber.
Song, "By the Sad Sea Waves".....Benedict.
Allegretto from 8th Symphony.....Beethoven.
P. F. Solo, "Soirees de Vienne," (Schubert).....Liszt.
Overture, "Masaniello".....Auber.

The Symphony was of course the one with the famous Minuet, which is so universally known, and which has been arranged for piano in so many different ways by so many different people.

Miss Landsman resurrected Benedict's "Sad Sea Waves" from the oblivion to which it was long ago consigned, and sang it and the cavatina acceptably to many; at least so it would appear from the fact that she was twice encored, though why, it would be difficult to say. She sang for her second encore that fresh and unworn ballad "Comin' thro' the rye."

Miss Topp played finely, but it would be agreeable to hear her in something else besides Liszt's compositions.

MARCH 9.—On Saturday Evening we had the 4th Philharmonic Concert:

Symphony in G minor.....Mozart.
Scene and Aria from Oberon.....Weber.
Mme. Parepa-Rosa.
Introduction to "Lohengrin".....Wagner.
Aria, "Deh Vieni," "Nosse di Figaro".....Mozart.
Symphony in A major, op. 80.....Mendelssohn.

The Mozart Symphony has all the Mozart characteristics; freshness, grace, and entire absence of straining after unheard of and undesirable effects; in

a word, the finest results attained by the simplest means; it is so refreshing to be spared the blare of trombones and the clash of cymbals.

One must either admire ardently or dislike thoroughly the "Introduction to Lohengrin." Inasmuch as many prominent examples of the school to which it belongs are far-fetched, overstrained and full of contortions, it is pleasant to be able to say of the "Introduction" that it is eminently enjoyable; the only drawback is the terrible strain upon one's nerves and attention necessitated by the prolonged dwelling of the violins upon those very high notes at the commencement and close of the work. The tone is necessarily uncertain and quivering, and the suspense is very wearisome; the harmonic changes and modulations are elaborate and exceedingly beautiful.

The Italian Symphony, as it is called, was welcome as it always is and will be. The lovely, placid Scherzo was rendered with marked effect; but why will Mr. Bergmann insist upon such rapid tempos? It seems to be one of the few faults of that able conductor.

Mme. Parepa-Rosa decidedly surpassed herself in the charming "Deh vieni," (the accompaniment is fully as fine as the song itself); her pure, clear, mel low organ was in fine condition, and her vocalization faultless. She was warmly greeted by the very large audience.

As an evidence of the high estimation in which these concerts and their rehearsals are held by young females of the "Miss Hog" variety, I overheard one of that stripe saying to a friend, in the intervals of candy-munching; "I do so dislike these Philharmonics, they are so grinding." Comments are superfluous.

ST. LOUIS. The fourth Philharmonic Concert of the season, Egmont Fröhlich conductor, took place Feb. 13th, and had for programme: Part I. Overture to "Crown Diamonds," Auber; Recit. Air and Chorus from Beethoven's "Mount of Olives" (called on the bills "Engedi"); Beethoven's Second Symphony.—Part II. Overture "Fingal's Cave," Mendelssohn; Ave Maria (soprano solo and chorus), Owen; Duo for violin and piano on themes from Don Pasquale; March and Chorus from Gounod's Faust.

AUDI ALTERAM PARTEM.—Mr. Cherley does not join the general trumpeting of London critics over the posthumous Symphony. Writing of a Crystal Palace Concert (Athenaeum, Feb. 15), he says:

Mendelssohn's "Reformation Symphony" was repeated. The blind idolaters who ere a note of it was heard were resolved that it should be a great success will be displeased at our saying that, the fever of first curiosity and excitement over, it does not wear; and in no respect can claim a place among the works on which the composer was willing to stake his reputation. We hold to our judgment, that the forced production of this posthumous music by a man who knew himself, if ever man of genius did, is injudicious—we will not say irreverent.

A. W. THAYER. The Rev. Dr. H. W. Bellows, in a letter to the *Christian Inquirer*, dated Trieste, Nov. 24, writes:

No American merchants are here. I heard indeed of no American citizens excepting our accomplished consul, Mr. A. W. Thayer and two ladies, American born, wedded to English merchants. Mr. Thayer is still engaged upon his life-work, an exhaustive biography of Beethoven. The first volume has already appeared in German, and has been welcomed with enthusiasm by competent critics in Europe as the first reliable history of this wonderful genius. The two remaining volumes will follow just as fast as Mr. Thayer's scrupulous exactness will allow him to prepare them; and I fear that will not be under two or three years. Mr. Thayer's numerous friends of the press and musical and literary companions will be glad to hear that his health is improved since a very serious illness of some months ago, and that his duties here, which are not small, are fulfilled to the satisfaction of all his countrymen. His musical scholarship surprised and delighted me—but not more than his patriotism and his enthusiasm about his old Harvard college friends.

The "Beggar's Opera" is one of the mysticisms which perplex the chroniclers of the stage. It has been attributed to the joint conception of Swift, Pope and Gay. The original idea probably belonged to Swift, who, in that fondness for contrasts and contempt of romance which belonged to him in everything, had observed. "What a pretty thing a Newgate pastoral would make!" It is scarcely possible to doubt the sharp and worldly hand of Swift in some of the scenes and songs.

Rossini (the composer) was eighty-four years of age on Saturday, Feb. 29. It was his twenty-first birthday.

Wagner has written music to the words of Victor Hugo's description of Waterloo in "Les Misérables." Some one who has heard a part of it says that Wagner is a genius full of folly, or a fool full of genius, and he doesn't know which.

The veteran Auber, in answer to a gentleman the other evening, who congratulated him upon his remarkable vigor, said, "They never so often told me I was young as since I have grown old."

Auber has in his possession, neatly bound, the original of all his compositions. He always stipulates with his publishers that his autograph copy shall be returned to him.

Writers of *cancan* songs have a chance of making their fortune in France. The author of the "*Femme à Barbe*," "*Rien n'est sacré pour un Sapeur*" and other Thérésian ditties, one M. Villebichot, announces the opening of a new theatre in Paris which will bear his name and be devoted to productions of the true Villebichot order. It is situated, as might be expected, in the Boulevard Lafayette, near the Vilette; for certain repertoires have a predestinated locality.—*Orchestra*.

The only child of Malibran by her marriage with De Beriot, now about thirty years of age is a first-rate pianist. His receptions on Friday evenings are attended by crowds of amateurs and artists. Leonard, the Belgian violinist, played last Friday, and De Beriot gave some of his own pianoforte solos, with great success.

Teresa Carrefio, so well known to the musical world as a rising pianist, is studying vocal dramatic art with Delle Sedie of Los Italiens. Her voice is of unusual compass and quality, and with her face and figure we may expect a prima donna who will be a new credit to art.—*Orch*.

We translate from the *Belletristisches Journal* (New York): "Three millionaires here, Messrs. Belmont, Stebbins and Leonard W. Jerome, have combined to undertake the management of the Academy of Music themselves next winter, and mean to import the well known impresario Mapleson as technical director, and Miles. Tietjens and Kellogg, Messrs. Margini, Santley, &c., as members of the operatic troupe. These gentlemen speculate in horses, gold and yachts, why not also in operas?"

Gilbert White says: "When I hear fine music, I am haunted with passages therefrom, night and day; ... elegant lessons still tease my imagination." The London *Athenæum* quotes this, and adds: "Many foreign composers, when they finish a piece which has no particular name, call it a *studie*; but perhaps it is only in England that any long performance, even with a special name, such as an overture or a symphony, was often called a *lesson*. It was so in the last century. There must be some alive who remember that elderly ladies, when the 'Freischütz' came out, called the overture a fine lesson. This is in our own recollection, but we never found confirmation of the usage in a standard writer until we came upon the passage in Gilbert White."

Fashionable Impertinence.

The New York *Tribune*, noticing one of Mrs. Kemble's readings, makes the following remarks:

Certain persons, who, no doubt, would fly about like parched-peas if we were to say that they are neither gentlemen nor ladies, saw fit, last evening, at Mrs. Kemble's second reading, to demonstrate their moral relationship to that vast assemblage mentioned in Scripture, who, on a certain occasion, ran violently down a steep place to the sea and were destroyed. In the advertisement of Mrs. Kemble's Readings, which is published in all the daily papers, and in the printed slip which is handed by the ushers to every person on entering, there is to be found a respectful request that, in order to avoid interruption, the au-

dience will be seated before the commencement of the Readings. It is but justice to say that the great body of the audience, alike consulting their own comfort and this request, were quietly seated in ample time; but Mrs. Kemble had entered, had, in her usual deliberate way, found the place in her book, had announced the name of the play, had taken her seat, had read the Dramatis Personæ, and the Act and Scene, when a bevy of people, males and females, conspicuously caped, and muffed, and feathered, came sauntering down the alley as if they had been a quarter-hour too early, instead of just that much too late, and finding that the entrance to their seats (carefully chosen, probably to secure greater eclat to this performance, in the very middle of the row) was blocked up by a half-dozen punctual people, they forced their way in, one by one, nodding, smiling, taking it easy, and, no doubt, thinking that the surrounding barbarians were glad of this opportunity to look on majesty. After the women had packed themselves in, and hustled their well-behaved neighbors to their content, with adjusting their odious furs and bonnet-strings, one man of the party continued his walk up the alley, howling to the few people who were so unfortunate as to be his acquaintances, and so indiscreet as to own it, ogling here, and smirking there, all the time as unconscious of the spectacle he was making of himself as if he were "Bottom" himself. He then walked coolly across to the wall-alley, dropped leisurely down a dozen rows, and seated himself at last as if, on the whole, he had given the audience a treat they had little looked for. All this time, Mrs. Kemble, who behaved like an angel, or a lamb, had arrested her Reading, and sat waiting patiently, albeit the angry spot did glow on Caesar's brow, now and then making futile attempts to begin, and as often stopped, until at last these ill-bred disturbers of a thousand people allowed her to proceed. They were not, it is true, the only sinners, but they were the vulgarst and most conspicuous. Mrs. Kemble has two ways at her command by which she may save herself in future from people like these, who think of nothing but themselves. One is, to rise from her seat and appeal to the audience by leaving the room until order is assured. Another is, to order the doors peremptorily locked inside against all late-comers, and have their money tendered to them in the open court. As people of this stamp have but one motive for being late, namely, to show their rig, they would take good care how they ran any such mortal risk of being deprived of the dear opportunity. We beg Mrs. Kemble to try this plan, in the interest of the majority of her audience.

It is not, perhaps, proper to insist upon Mrs. Kemble's personal claims to immunity from such treatment as she received last night. It is enough that she is a woman, it ought to be enough that, being a woman of the finest breeding and gentlest manners, she takes it for granted that she addresses an audience of equals. Whether it ought to be more or not we are unable to say, but to us, it is more, that, beside being a woman of genius, who is herself associated in the memory of our generation with many of their happiest and most intellectual hours, she is among the last representatives of a family, who, if titles and honors went by desert, have deserved of England a noble name. But the name of Kemble is itself a coronet, and has been worn on brows so pure and lordly, that it would be ill exchanged for any Bedford or Stafford of her peers. One word more and we dismiss this subject. Mrs. Kemble has always herself been noted for the extreme punctiliousness with which she performs her public duties. Any person that has ever so little penetration can perceive that these readings are the result of the most painstaking and conscientious study. Her money is earned by honest hard work. Then, she is always punctual; as punctual as the Queen of England herself. She never yet kept an audience waiting one-half second. And lastly, she always reads her very best, be she ill or well, be it storm or shine, be her audience small or great. We heard her once read to twenty people, on a howling equinoctial Friday, in Stuyvesant Hall, as perfectly well as if the room had been crammed with people. Before she began she thanked us in her sweet way for coming out in such a whirlwind, and then read so beautifully that she made us know that she meant her thanks. The moral of all this is that the man or woman who treats Mrs. Kemble with the disrespect of coming in late ought to be ashamed of himself.

To this, of course, we all say Amen! If in place of Mrs. Kemble one were to put Beethoven, Mozart, Handel, Jenny Lind, the lesson would be equally appropriate. Good behavior surely is not too much to expect of "Fashion"? For, to vary the maxim of Rochefoucault: *Fashion is the homage which vulgarity pays to refinement.*

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